

CARNEGIE HALL

Weill Music Institute

Link Up

A Program of the Weill Music Institute at Carnegie Hall
for Students in Grades Three Through Five



The Orchestra Moves

C Student Guide

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The Orchestra Moves

 Student Guide

AUTHOR

Daniel Levy

CONTRIBUTING EDITORS

Thomas Cabaniss

Laura Costa

Amy Kirkland

Deborah Mosier

Maria Schwab

Misty Tolle

ADDITIONAL CONTRIBUTIONS

Phil Bravo

Heather Briere

Stephanie Rodousakis

Lisa Beth Vettoso

EDITORS

Carol Ann Cheung

Jay Goodwin

DESIGN

Kat Hargrave

Evelyn Ochoa

ILLUSTRATION

Sophie Hogarth

AUDIO PRODUCTION

Scott Lehrer

Daniel Levy

VIDEO PRODUCTION

RPP Productions

Weill Music Institute at Carnegie Hall
881 Seventh Avenue, New York, NY 10019
Phone: 212-903-9670 | Fax: 212-903-0758
E-Mail: linkup@carnegiehall.org
carnegiehall.org/LinkUp

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Weill Music Institute



This book belongs to:



ICON KEY



The Student Assessment Icon indicates worksheets you can use to track your progress throughout the year.

Performance icons indicate on which instrument(s) you can prepare and perform each piece of Link Up repertoire. Some selections are for one instrument only, while others can be sung or played.



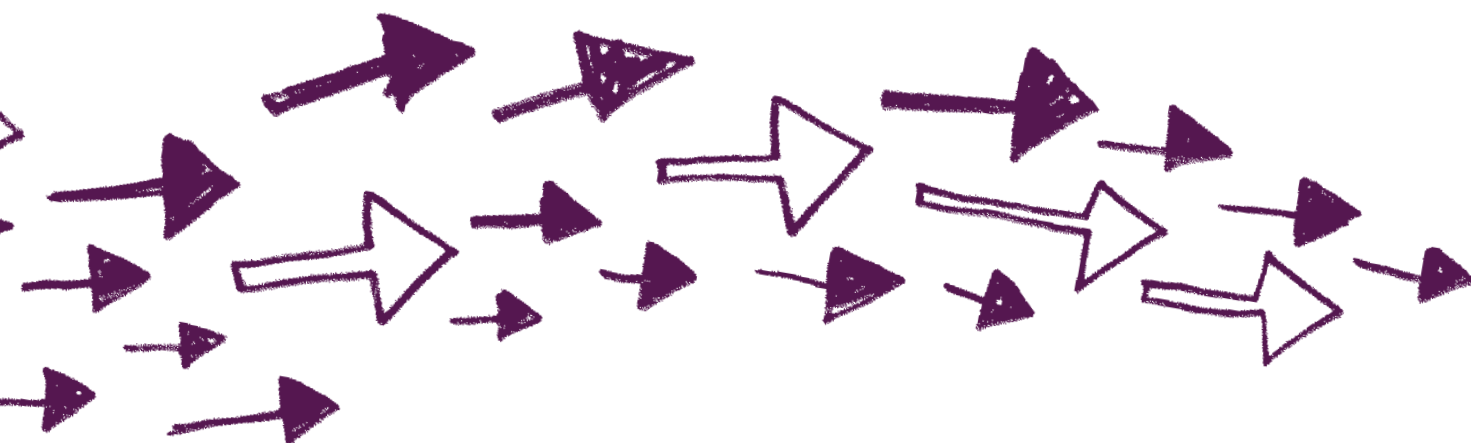
The Singing Icon indicates that you can sing the piece at the culminating concert.



The Recorder and Violin Icon indicates that you can play the piece on soprano recorder or violin at the culminating concert.



The Recorder Star Icon indicates that the piece is geared toward more experienced recorder players. Advanced violin players can also play these parts.





Meet

Thomas Cabaniss, Our Guide

I'm Tom, a composer and your host for Link Up: *The Orchestra Moves*. Composers create musical movement using motifs, melodic direction, steps and leaps, dynamics, and orchestration. Your challenge is to discover ways you think the orchestra moves.

During your time with *The Orchestra Moves*, I hope you'll begin each session by singing my song "Come to Play." I wrote it with you in mind.

Preparing to Play the Recorder

When playing the recorder, there are two basic positions: **rest position** and **playing position**.



Rest Position

Place your recorder in your lap or let it hang from its lanyard.



Playing Position

Hold your recorder up and ready to play. The left hand is on top, and the right hand is below.

Recorder Checklist



Hands:
left hand on top



Holes:
finger hole(s)
completely sealed



Lips:
lips
covering teeth

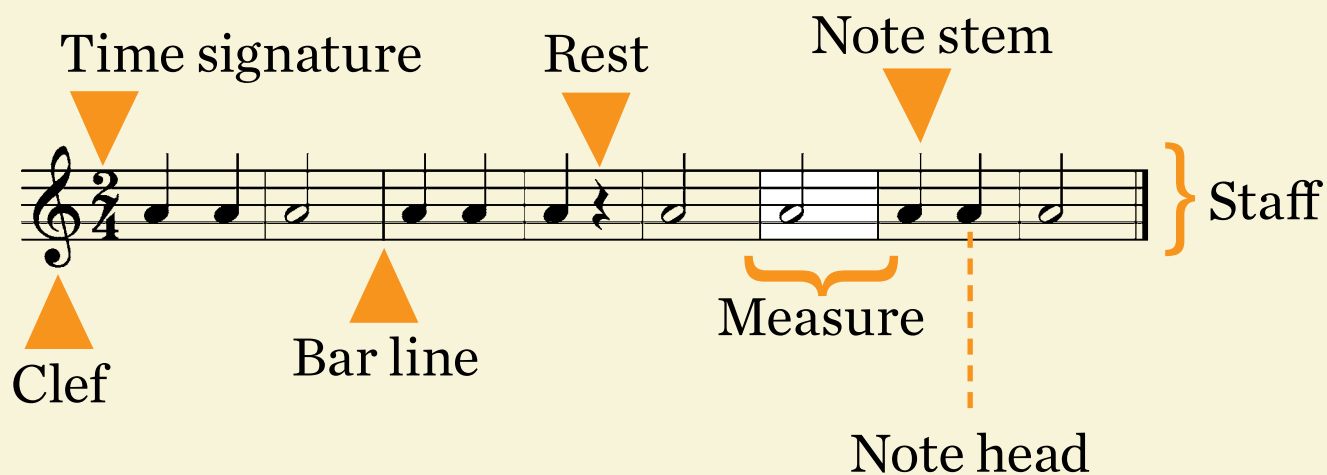


Breath:
not too hard,
not too soft

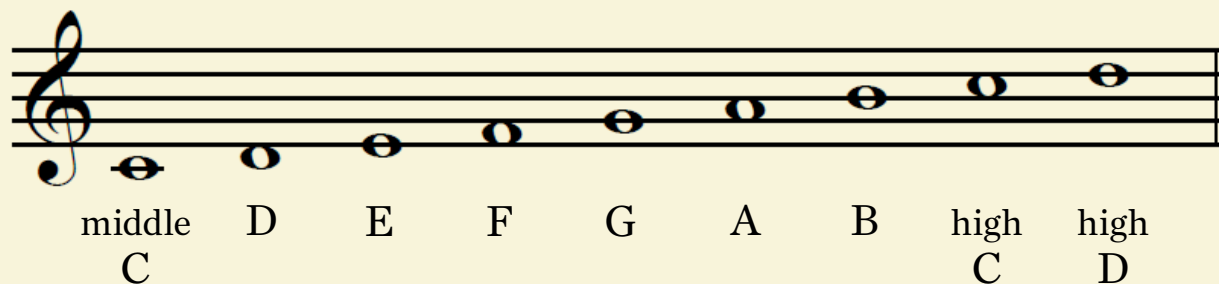
Unlocking Music Notation

Notated music is made up of symbols. Use the decoders below to decode the music you are learning.

Music Decoder



Note Decoder



Preparing to Play the Recorder



B



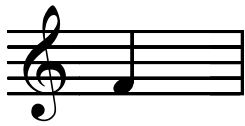
A



G



E

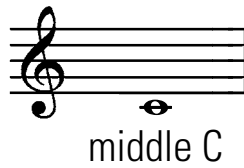
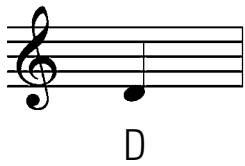


F



F#

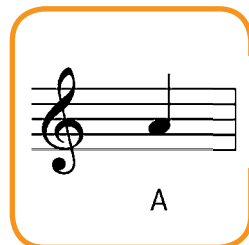
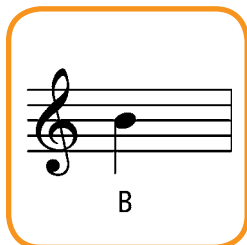
Parts of the Recorder



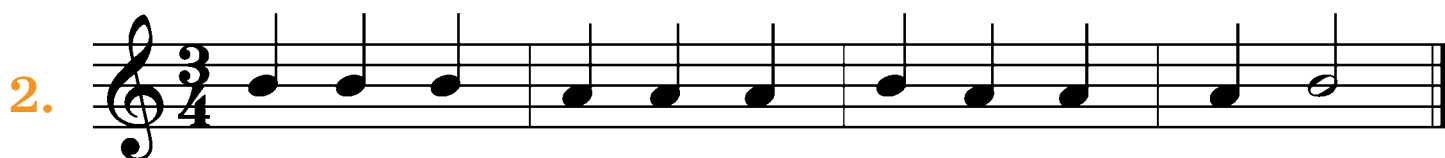
▶ Mouthpiece

Body

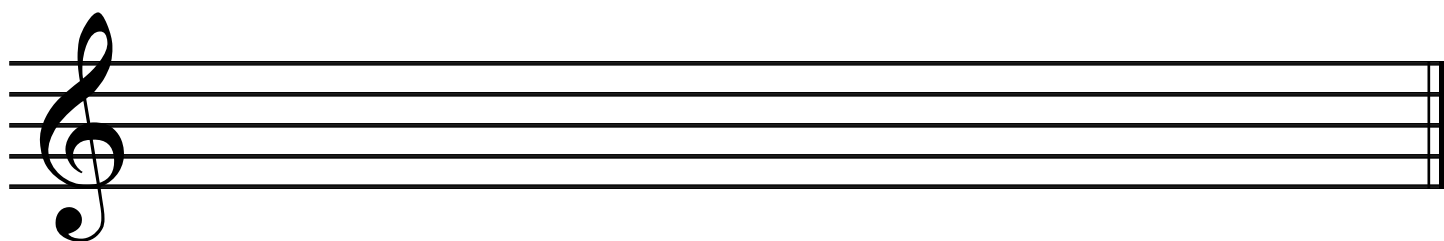
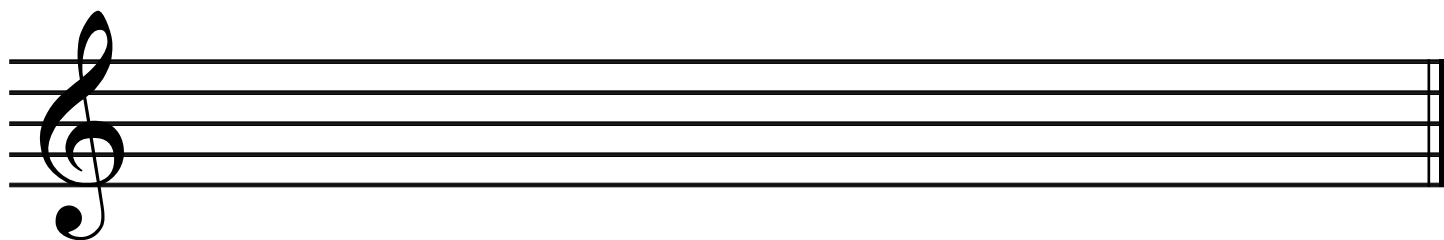
▶ Bell



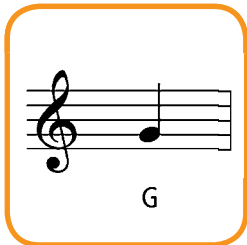
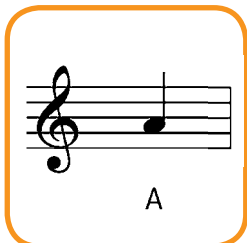
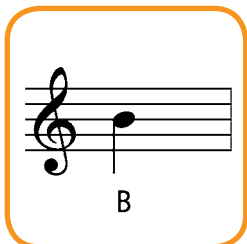
Two-Note Songs



My Two-Note Songs



Three-Note Songs

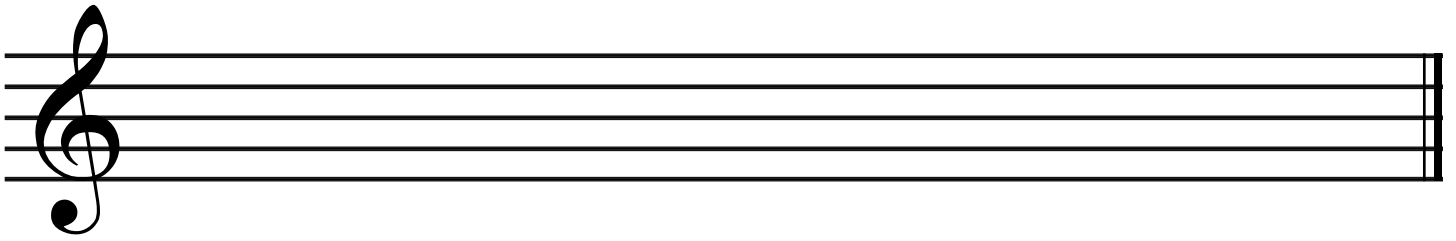
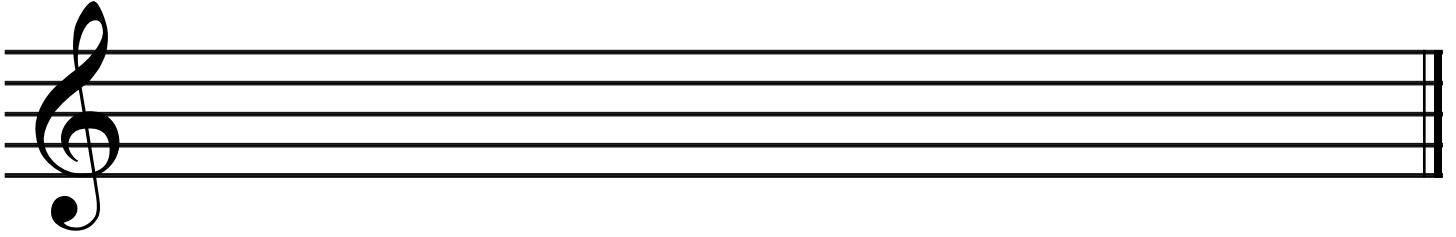


1.

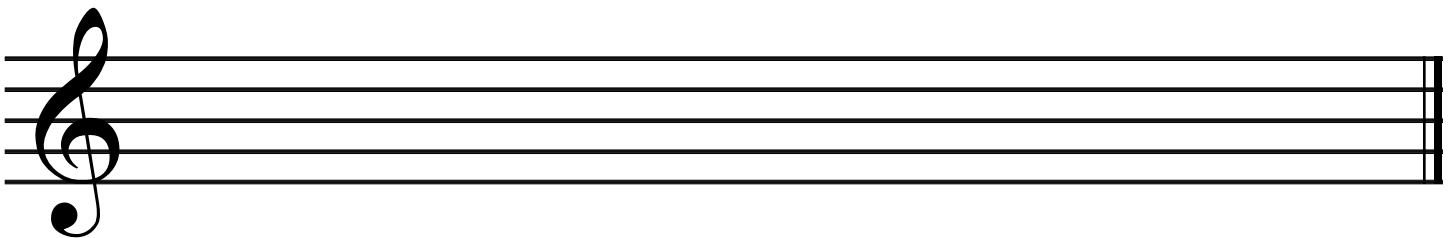
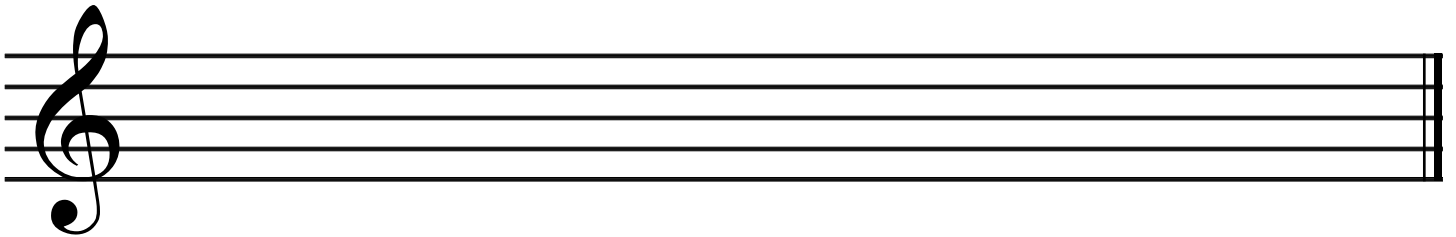
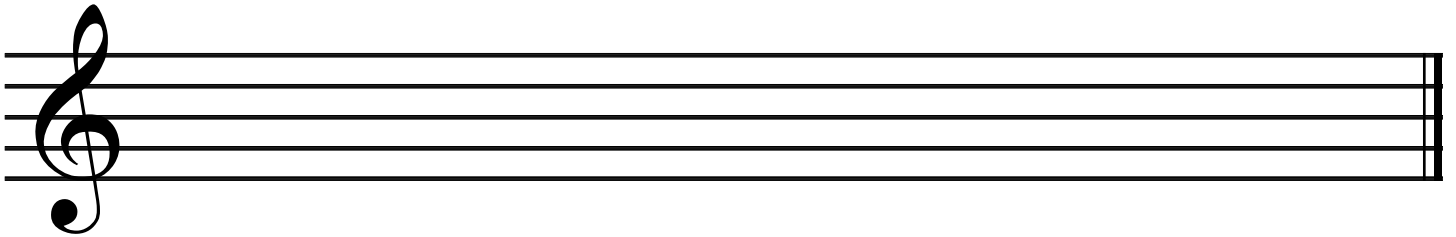
2.

3.

My Three-Note Songs



My Patterns





Come to Play



Thomas Cabaniss

mf

1 2 3 4 1 2 3 4 Winds blow _____

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

4 Trum - pets sound - ing _____

7 Strings sing _____ Drum - mers p p p p p p pound - ing

Detailed description: This is a musical score for a piece titled 'Come to Play' by Thomas Cabaniss. The score is written in 4/4 time and G major. It features a vocal line and several instrumental parts. The vocal line includes lyrics: 'Winds blow', 'Trum - pets sound - ing', and 'Drum - mers p p p p p p pound - ing'. The instrumental parts include strings, winds, trumpets, and drums. The score is divided into measures, with measure numbers 1, 4, and 7 indicated. Dynamics include *mf* and *p*. There are also performance markings like accents and breath marks.



10

Drum - mers p p p p p p pound - ing

Come to play, Join

13

sound with sound Come to sing we'll shake the ground with

16

song

Come to play, Join

Come to play, Join



19

sound with sound Come to sing we'll shake the ground with

sound with sound Come to sing we'll shake the ground with

22

song with song *mp*

song with song *mp* LEADER

song with song What do you do ___ with time ___

25

AUDIENCE

Make it groove make it move make it rhyme

LEADER

Make it groove make it move make it rhyme What do you do ___ with song

Make it groove make it move make it rhyme



37 *Piano interlude* **8** *mf* *V*

Winds blow trum - pets sound - ing

8

8

47

Strings sing Drum - mers *p p p p p p* pound - ing Drum - mers *p p p p p p* pound - ing

V *V* *V* *V*

50 *mf* *V*

Winds blow trum - pets sound - ing Strings sing

mf *V* *V*

Come to play, Join sound with sound Come to sing we'll

53

Drum - mers p p p p p p pound - ing Drum - mers p p p p p p pound - ing Winds blow
shake the ground with song Come to play, Join
Come to play, Join

56

trum - pets sound - ing Strings sing Drum - mers p p p p p p pound - ing
sound with sound Come to sing we'll shake the ground with
sound with sound Come to sing we'll shake the ground with

59

Drum - mers p p p p p p pound - ing shake the ground with song!
song with song, with song!
song with song, with song!

How Am I Doing?

Work Title: "Come to Play"

Composer: Thomas Cabaniss

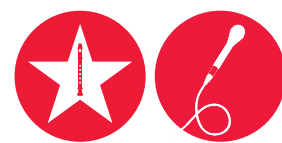
Date: _____



| Goals | Mark on the lines below how you feel about your progress on each goal. |
|---|--|
| Clapping the rhythm | Hmm, difficult. Ha, easy! |
| Singing or playing the music | Hmm, difficult. Ha, easy! |
| Singing or playing the music with different dynamics | Hmm, difficult. Ha, easy! |
| <p>What is one goal above that you would like to improve on? _____</p> <p>_____</p> <p>What are some things you can do to make the improvement?</p> <p>1. _____ 2. _____ 3. _____</p> | |

| Listening | |
|---|--------------------------------------|
| Mark on the lines below how you feel the composer used each tool. | |
| Dynamics | No surprises Lots of surprises |
| Steps | No steps Lots of steps |
| Leaps | No leaps Lots of leaps |
| Articulation | Legato Staccato |
| Melodic direction | Descending Ascending |
| Motif | Not developed Well developed |

The Blue Danube



Johann Strauss II

21

A beau - ti - ful

stream so clear and blue A

beau - ti - ful dream of me and

you The stars seem to float a -

bove the sky With us as we

go they fly so high. We're

up in the air up in the

air As high as we dare high

as we dare We'll ne - ver come

48
down _____ we will stay _____

51
— Un - til night be - comes the

54
day! **15**

71
Second time only
A beau - ti - ful stream so

74
clear and blue A beau - ti - ful

77
dream of me and you The

80
stars seem to float a - bove the

83
sky, With us as we go they

86
 fly so high We're up in the

89
 air up in the air as

92
 high as we dare high as we

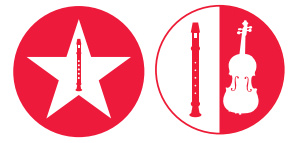
95
 dare We'll ne - ver come down _____

98
 — we will stay _____ Un - til

101
 night be - comes the day. Ba - dum - bum!



The Blue Danube



Johann Strauss II

23

26

29

32

35

38

41

44

47

5

Detailed description: This image shows a page of musical notation for 'The Blue Danube' by Johann Strauss II. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music consists of a single melodic line. The page contains nine staves of music, with measure numbers 23, 26, 29, 32, 35, 38, 41, 44, and 47 indicated at the beginning of their respective staves. The notation includes various note values, rests, and bar lines. A large number '5' is placed above the first staff of the final system, likely indicating a page or section number.



83

86

89

92

95

5

102

How Am I Doing?

Work Title: *The Blue Danube*
 Composer: Johann Strauss II



Date: _____

| Goals | Mark on the lines below how you feel about your progress on each goal. |
|--|--|
| Clapping the rhythm | Hmm, difficult. Ha, easy! |
| Singing or playing the music | Hmm, difficult. Ha, easy! |
| Singing or playing the music with different dynamics | Hmm, difficult. Ha, easy! |
| What is one goal above that you would like to improve on? _____ _____ | |
| What are some things you can do to make the improvement? 1. _____ 2. _____ 3. _____ | |

| Listening | |
|---|--------------------------------------|
| Mark on the lines below how you feel the composer used each tool. | |
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| Steps | No steps Lots of steps |
| Leaps | No leaps Lots of leaps |
| Articulation | Legato Staccato |
| Melodic direction | Descending Ascending |
| Motif | Not developed Well developed |

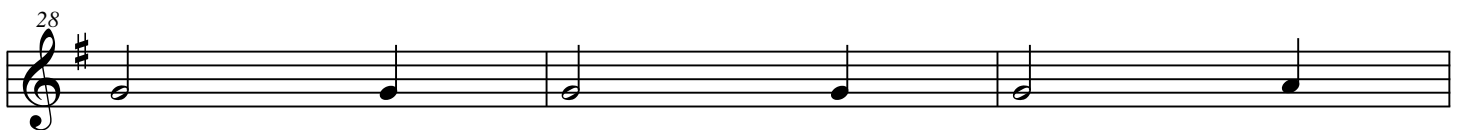
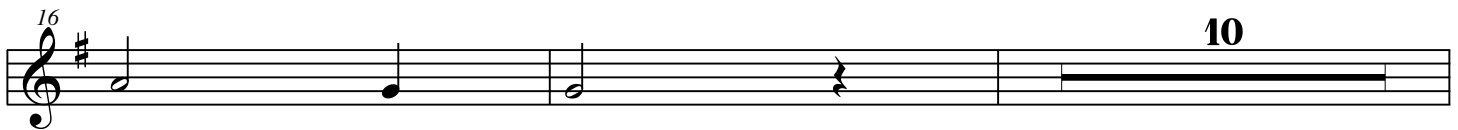
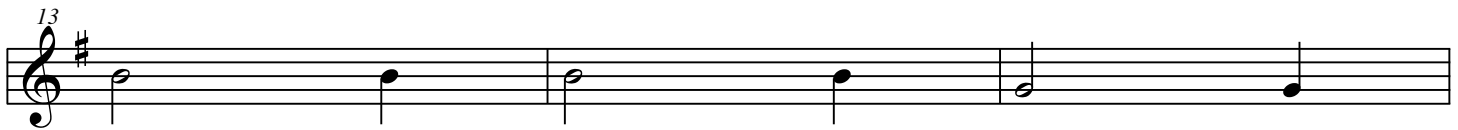
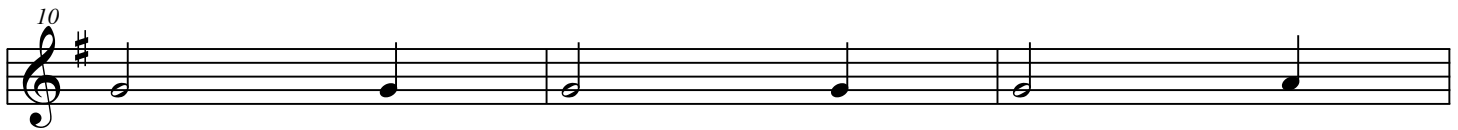
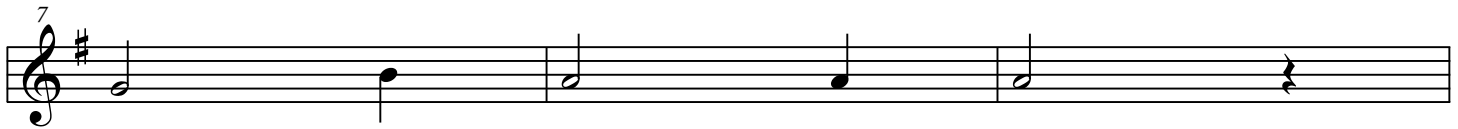
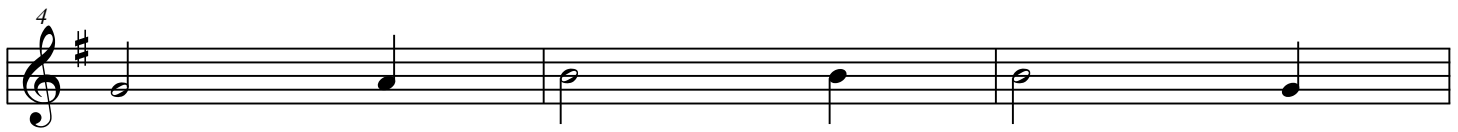
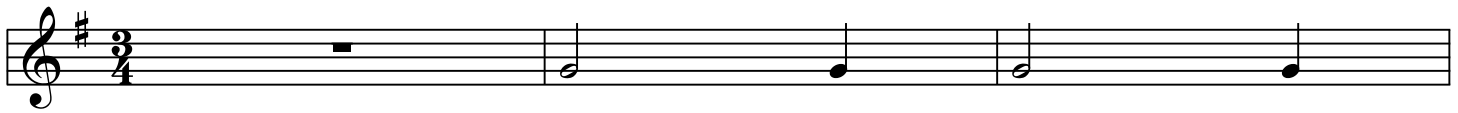


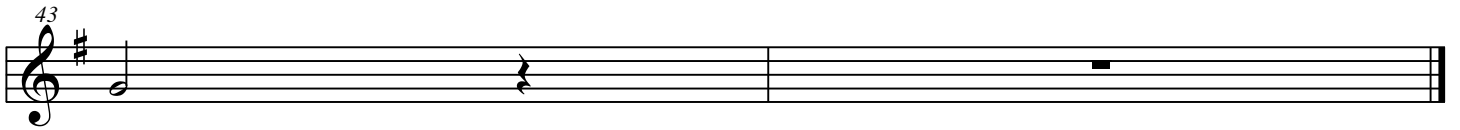
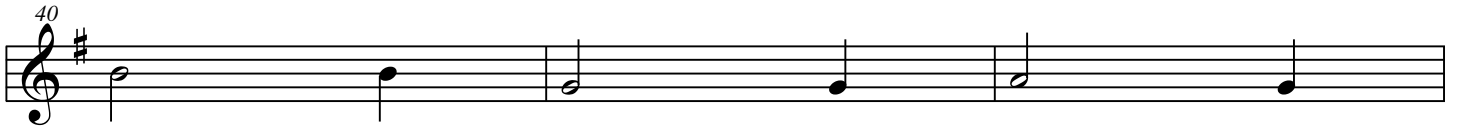
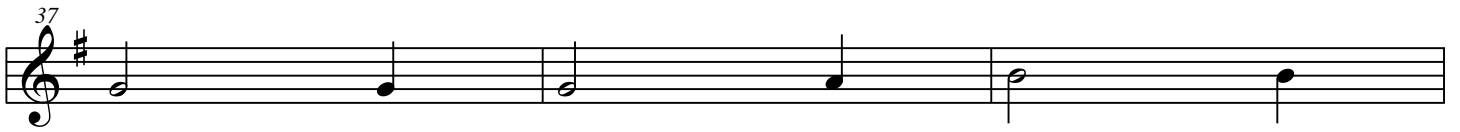
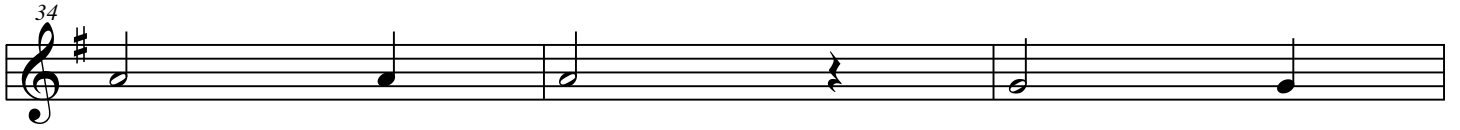
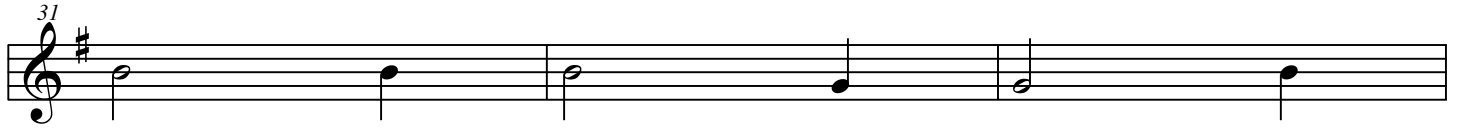
Nocturne

from *A Midsummer Night's Dream*



Felix Mendelssohn





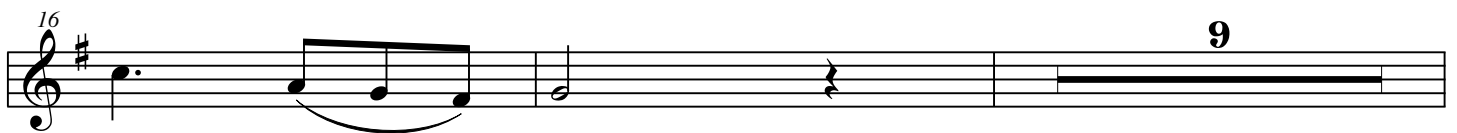
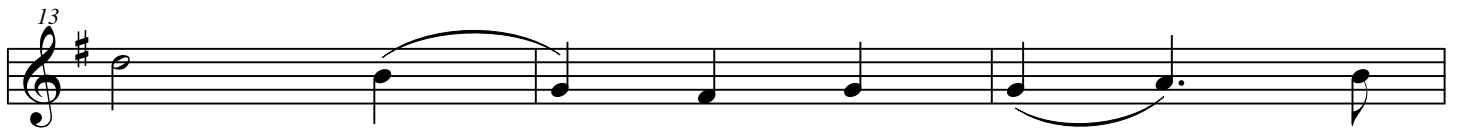
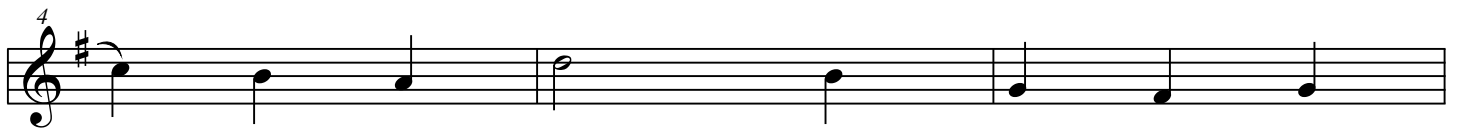


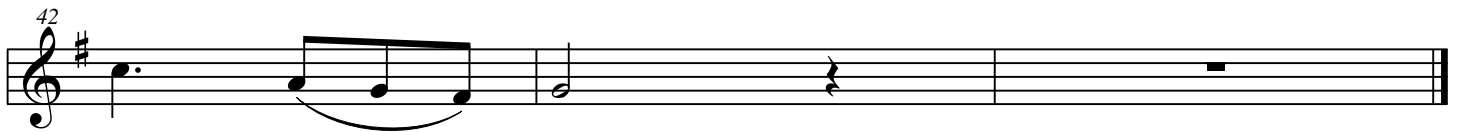
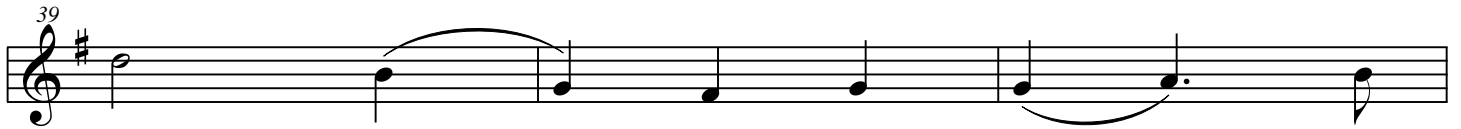
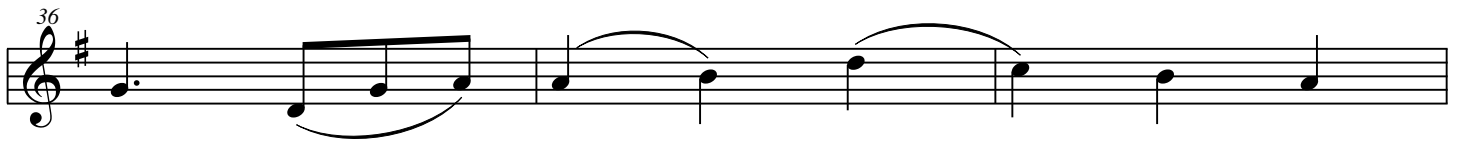
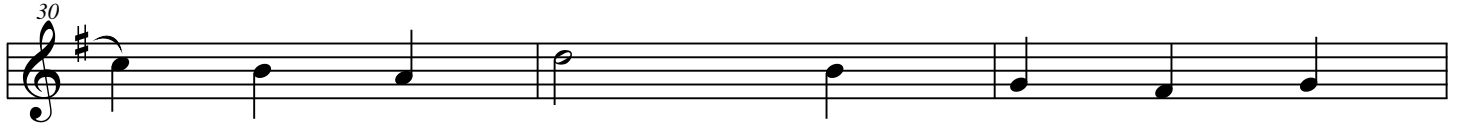
Nocturne

from *A Midsummer Night's Dream*



Felix Mendelssohn







How Am I Doing?

Work Title: Nocturne from
A Midsummer Night's Dream
 Composer: Felix Mendelssohn

Date: _____



| Goals | Mark on the lines below how you feel about your progress on each goal. |
|--|--|
| Clapping the rhythm | Hmm, difficult. Ha, easy! |
| Singing or playing the music | Hmm, difficult. Ha, easy! |
| Singing or playing the music with different dynamics | Hmm, difficult. Ha, easy! |
| What is one goal above that you would like to improve on? _____ _____ | |
| What are some things you can do to make the improvement? 1. _____ 2. _____ 3. _____ | |

| Listening | |
|---|--------------------------------------|
| Mark on the lines below how you feel the composer used each tool. | |
| Dynamics | No surprises Lots of surprises |
| Steps | No steps Lots of steps |
| Leaps | No leaps Lots of leaps |
| Articulation | Legato Staccato |
| Melodic direction | Descending Ascending |
| Motif | Not developed Well developed |



Away I Fly

Thomas Cabaniss

4 3

"Get

9
up, Get up,

12
Get up," I hear faint - ly but I

15
fall back back to sleep

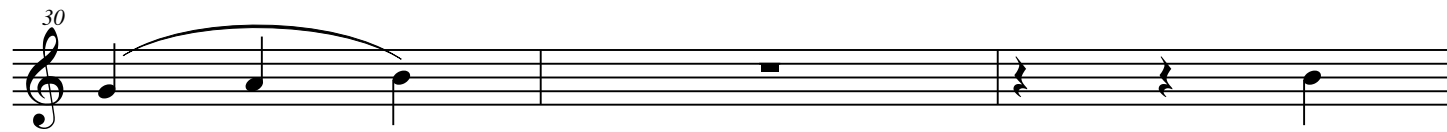
18
back to sleep! _____ I

21
dream once a - gain that I know how to

24
fly _ I



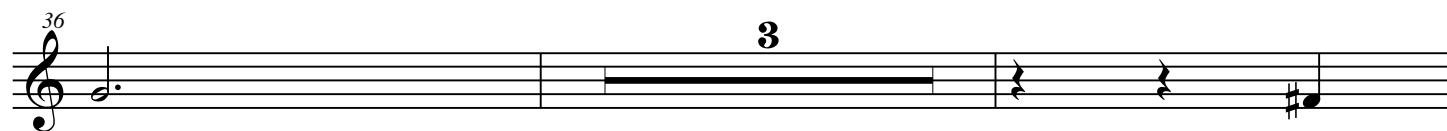
dream once a - gain I am o - ver the



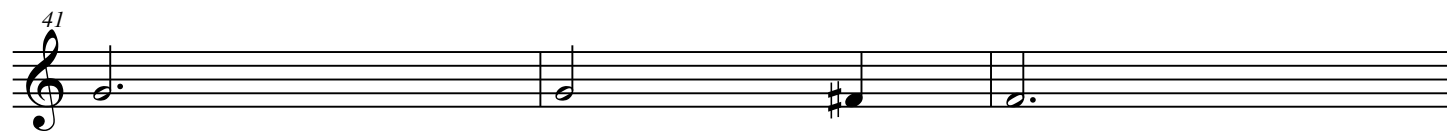
o - - - cean I



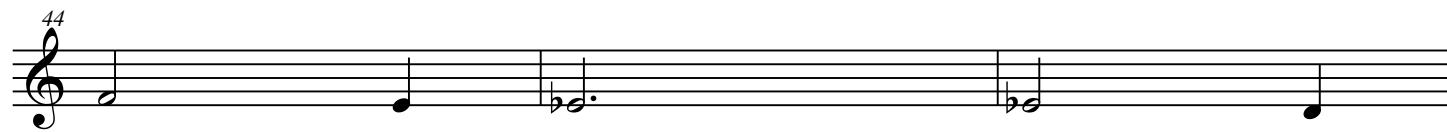
dream once a - gain I'm a bird in the



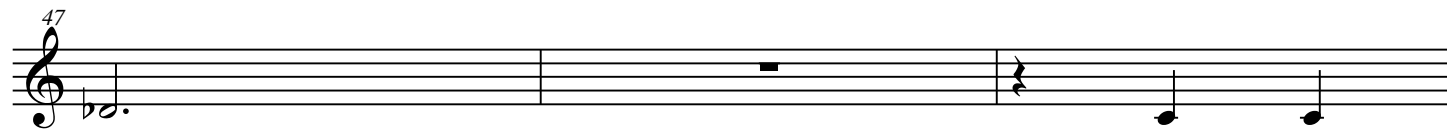
sky But



now I am fal - - - - -



ling I'm spin ning a -



round I hear



some - - one say, "Get up!" But

53
I'm still sleep - - - -

56
ing I'm still

59
down _____
Get ready to move. ↓ 88


149
"Come

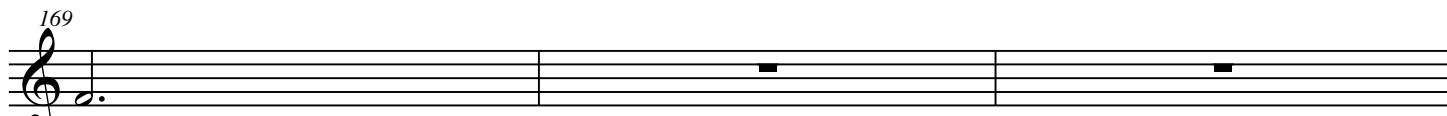
154
down, Come down,


157
Come down," I hear faint - ly but I

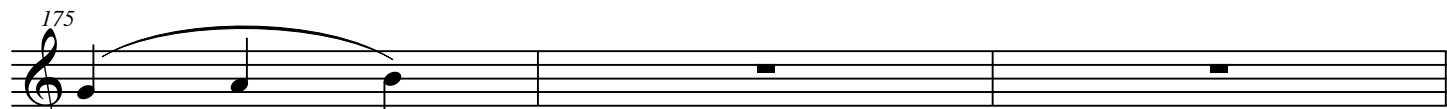
160
stay here on my branch

163
on my branch _____ I

166

 dream once a - gain I'm a kid on the


169

 ground

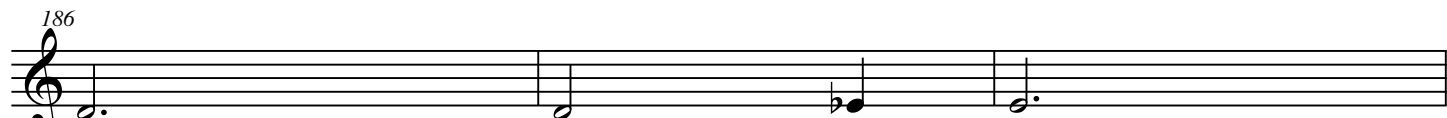
172

 Run - ning and jump - ing and not car - ing

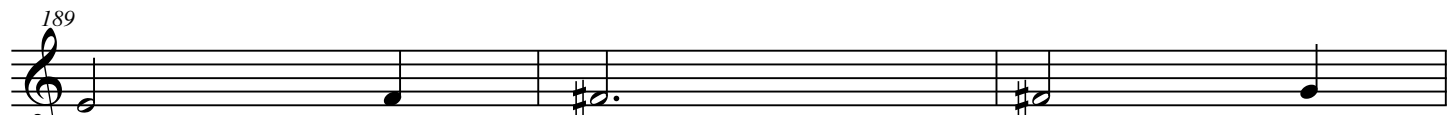
175

 where I go

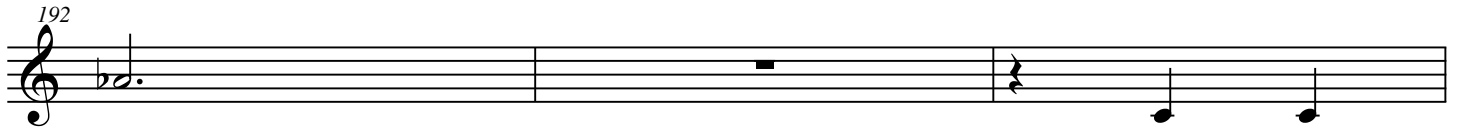
178

 Tum - bling and laugh - ing, the world's filled with

181

 sound **3** But

186

 now I am ri - - - -

189

 sing I'm float - - - - - ing up



high

I

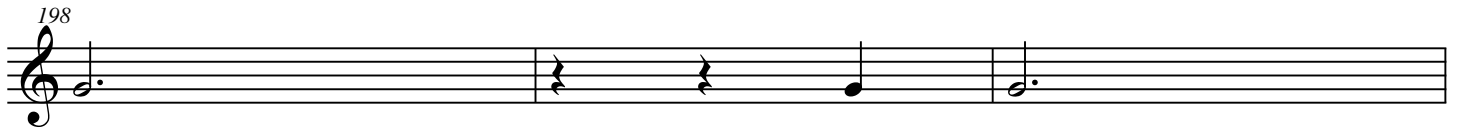
hear



some - - - one say,

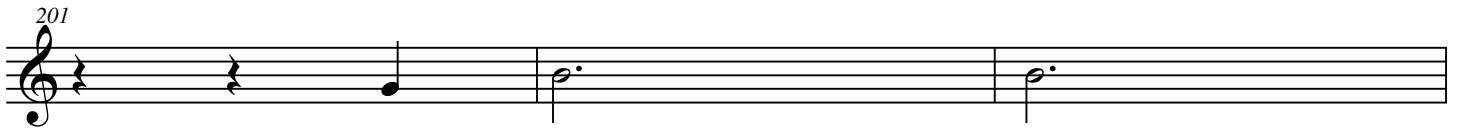
"Come down!"

A -



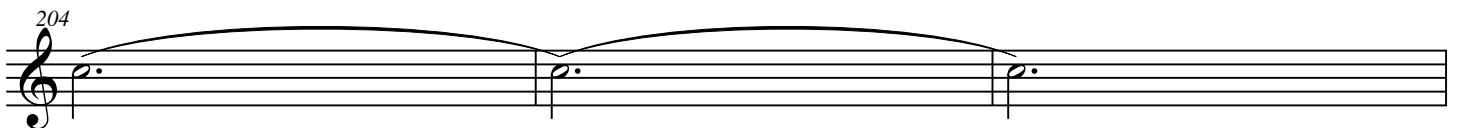
way,

A - way,

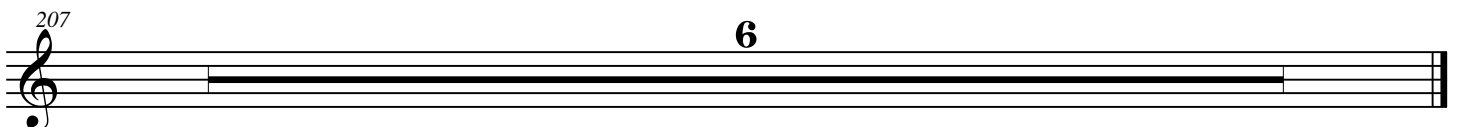


A - way

I



fly!



6



How Am I Doing?

Work Title: "Away I Fly"
 Composer: Thomas Cabaniss

Date: _____



| Goals | Mark on the lines below how you feel about your progress on each goal. |
|--|--|
| Clapping the rhythm | Hmm, difficult. Ha, easy! |
| Singing or playing the music | Hmm, difficult. Ha, easy! |
| Singing or playing the music with different dynamics | Hmm, difficult. Ha, easy! |
| What is one goal above that you would like to improve on? _____ _____ | |
| What are some things you can do to make the improvement? 1. _____ 2. _____ 3. _____ | |

| Listening | |
|---|--------------------------------------|
| Mark on the lines below how you feel the composer used each tool. | |
| Dynamics | No surprises Lots of surprises |
| Steps | No steps Lots of steps |
| Leaps | No leaps Lots of leaps |
| Articulation | Legato Staccato |
| Melodic direction | Descending Ascending |
| Motif | Not developed Well developed |

Toreador

from *Carmen*



Georges Bizet



Tor - re - a-dor, on gu - - - - ard!



To - re - a-dor! To - re - a-dor!



And, as you fight just think that from a - bove



Dark eyes send their re - gard —



With prom - is - es of love, To - re - a - dor,



with prom - is - es of love!



How Am I Doing?

Work Title: "Toreador" from *Carmen*
 Composer: Georges Bizet

Date: _____



| Goals | Mark on the lines below how you feel about your progress on each goal. |
|--|--|
| Clapping the rhythm | Hmm, difficult. Ha, easy! |
| Singing or playing the music | Hmm, difficult. Ha, easy! |
| Singing or playing the music with different dynamics | Hmm, difficult. Ha, easy! |
| What is one goal above that you would like to improve on? _____ _____ | |
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| Melodic direction | Descending Ascending |
| Motif | Not developed Well developed |



Cidade Maravilhosa

André Filho



Ci - da - de ma - ra - vi - lho - sa

Pronunciation: See - dah - jee mah-rah-vee - lyoh - suh



chei - a deen-can - tos mil,

shay - ah jee-in-kan-toos mee-yoo

Ci - da - de ma - ra - vi -

See - dah - jee mah-rah-vee -



lho - sa

lyoh - suh

co - ra - cao do meu Bra - sil.

kora-sowhn doo may-oo brah-see-oo

Ci -

See -



da - de ma - ra - vi - lho - sa

dah - jee mah-rah-vee-lyoh - suh

chei - a deen-can - tos

shay-ah jee-in-kan-toos



mil,

mee-yoo

Ci - da - de ma - ra - vi - lho - sa

See - dah - jee mah-rah-vee - lyoh - suh



co - ra - cao do meu

ko - ra - sowhn doo may-oo

Bra - sil.

brah - see-oo



How Am I Doing?

Work Title: "Cidade Maravilhosa"
 Composer: André Filho

Date: _____



| Goals | Mark on the lines below how you feel about your progress on each goal. |
|--|--|
| Clapping the rhythm | Hmm, difficult. Ha, easy! |
| Singing or playing the music | Hmm, difficult. Ha, easy! |
| Singing or playing the music with different dynamics | Hmm, difficult. Ha, easy! |
| What is one goal above that you would like to improve on? _____ _____ | |
| What are some things you can do to make the improvement? 1. _____ 2. _____ 3. _____ | |

| Listening | |
|---|--------------------------------------|
| Mark on the lines below how you feel the composer used each tool. | |
| Dynamics | No surprises Lots of surprises |
| Steps | No steps Lots of steps |
| Leaps | No leaps Lots of leaps |
| Articulation | Legato Staccato |
| Melodic direction | Descending Ascending |
| Motif | Not developed Well developed |

My Marvelous Moving Motif Map

Symphony No. 5

Musical score for Symphony No. 5, measures 1-17. The score is written in treble clef, 2/4 time, and D minor. It features a single melodic line with a repeating motif of eighth notes. The motif starts on G4 and moves stepwise up to D5. The score is divided into five systems, with measure numbers 1, 5, 9, 13, and 17 indicated at the beginning of each system.

The Blue Danube

Musical score for The Blue Danube, measures 1-29. The score is written in treble clef, 3/4 time, and D major. It features a single melodic line with a repeating motif of eighth notes. The motif starts on D4 and moves stepwise up to A4. The score is divided into five systems, with measure numbers 1, 8, 15, 22, and 29 indicated at the beginning of each system.



My Marvelous Moving Motif Map

“Can-Can”



Key

R: repeat

▲: higher

▼: lower

F: fragment

◀▶: reverse

N: new

The First 10 Notes




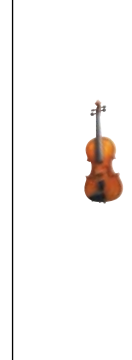


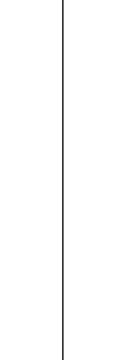
Beethoven's Symphony No. 5, first movement**Strauss's *The Blue Danube*****Mendelssohn's Nocturne from *A Midsummer Night's Dream*****Offenbach's "Can-Can"**



The Moving Melody Market Figure-Outer

| | | | | |
|-------|---|--|--|---|
| Up | Count the number of steps that go up . | Count the number of leaps that go up . | Count the number of octaves that go up . | Totals |
| | Steps Up _____ X 1 = \$ _____ | Leaps Up _____ X 2 = \$ _____ | Octaves Up _____ X 10 = \$ _____ | Steps Up \$ _____ Leaps Up + \$ _____ Octaves Up + \$ _____ |
| | | | | Total Ups = \$ _____ |
| | | | | |
| Down | Count the number of steps that go down . | Count the number of leaps that go down . | Count the number of octaves that go down . | Totals |
| | Steps Down _____ X 1 = \$ _____ | Leaps Down _____ X 2 = \$ _____ | Octaves down _____ X 10 = \$ _____ | Steps Down _____ Leaps Down + \$ _____ Octaves Down + \$ _____ |
| | | | | Total Downs = \$ _____ |
| | | | | |
| Total | Starting Investment \$ 10.00 Total Ups + \$ _____ Total Downs - \$ _____ Your Total Moving Melody Market Earnings = \$ _____ | | | |

Overture to *The Marriage of Figaro* Dynamic Surprises Listening Map

| | Section 1 at 0:02 | Section 2 at 0:07 | Section 3 at 0:10 | Section 4 at 0:15 | Section 5 at 0:23 | Section 6 at 0:35 | Section 7 at 0:48 |
|--|---|---|---|--|---|---|---|
| Measures | 1–7 | 8–11 | 12–17 | 18–27 | 28–41 | 42–57 | 58–63 |
| Duration | 5 seconds / 14 pulses | 3 seconds / 8 pulses | 5 seconds / 12 pulses | 8 seconds / 20 pulses | 12 seconds / 28 pulses | 13 seconds / 16+16 pulses | 5 seconds / 12 pulses |
| Surprises (loud and <i>soft</i> , with pulse numbers) | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 | 1 2 3 4 5 6 7 8 | 1 2 3 4 5 6 7 8 9 10 11 12 | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 | 1 2 3 4 5 6 7 8 9 10 11 12 <i>13 14 15 16</i> 1 2 3 4 5 6 7 8 9 10 11 12 <i>13 14 15 16</i> | <i>1 2 3 4</i> 5 6 7 8 9 10 11 12 |
| Changes (dynamics and energy) | Quiet, quick notes Low and middle range notes | Slower notes in four sets of three Range rising up | Suddenly all very loud Lots of highs and lows, very full, a little softer near the end | First pulse of every four is suddenly loud for four times , while everything else is soft | Lots of loud unison playing The melody falls into two six-measure sections | <i>Suddenly soft with unexpected loud accents</i> then <i>four pulses of quick, soft notes</i> , then the whole 16-note section repeats | Loud, unexpected accents Slower notes in three sets of two + three Range falling down |
| Melody |  |  |  |  |  |  |  |
| I Also Noticed ... | | | | | | | |

Key: loud surprises = **orange** soft surprises = *blue*



Orchestra Organizer



Piccolo



Flute



Bassoon

Woodwinds (wooden tubes, blown)



Clarinet



Oboe



Trumpet



French Horn



Tuba

Brass (metal tubes, buzzed lips)



Trombone

Percussion

(struck, shaken,
or scraped)



Triangle



Snare Drum



Bass Drum



Xylophone



Timpani



Violin



Viola



Bass



Cello




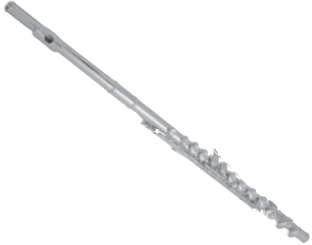


Harp





Strings

(wooden box with strings,
bowed or plucked)







Who Am I?





| | Instrument Name | Family |
|---|-----------------|--------|
|  | | |
|  | | |
|  | | |
|  | | |

| | Instrument Name | Family |
|---|-----------------|--------|
|  | | |
|  | | |
|  | | |
|  | | |



Who Am I?

| | Instrument Name | Family |
|---|-----------------|--------|
|  | | |
|  | | |
|  | | |
|  | | |

| | Instrument Name | Family |
|---|-----------------|--------|
|  | | |
|  | | |
|  | | |
|  | | |

My Own Orchestra

Name of orchestra:

Type of music:

Instruments included:

Reasons for instrumentation:

Stage set-up (draw):

Families and Instruments

| | Family | Instrument |
|----|---------------|-------------------|
| 1. | | |
| 2. | | |
| 3. | | |
| 4. | | |
| 5. | | |
| 6. | | |
| 7. | | |
| 8. | | |

The Best Instruments of the Orchestra Awards

| Name of Award | Nominees | Award-Winning Instrument | My Trophy for the Winning Instrument |
|---------------|----------|--------------------------|--------------------------------------|
| | | | |
| | | | |
| | | | |

Becoming an Expert Audience ...

Use the space below to record your thoughts on becoming an expert member of the audience.

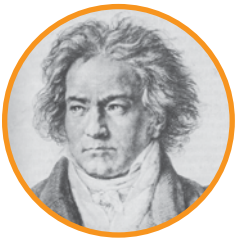


Audience Challenge

| | 1 | 2 | 3 |
|---|------------|------------|-----------|
| | Needs Work | Acceptable | Excellent |
|  <p>Sitting Position and Posture</p> | | | |
|  <p>Eye Contact</p> | | | |
|  <p>Active Listening</p> | | | |
|  <p>Quiet and Not Disruptive</p> | | | |
|  <p>Appropriate Applause</p> | | | |



ABOUT THE COMPOSERS



Ludwig van Beethoven (1770–1827) grew up in Bonn, Germany, and by the time he was just 12 years old, he was earning a living for his family by playing organ and composing original music. He was eventually known as the greatest pianist of his time. Although Beethoven began to suffer from hearing loss as early as his 20s, he continued to compose. He even composed many of his most famous musical works after he had become totally deaf! Legend has it that after conducting the premiere of his Ninth Symphony, he had to be turned around to see the overwhelming applause of the audience. Beethoven’s originality and innovation inspired others to change the way that they composed. Fun fact: One of Beethoven’s favorite foods was macaroni and cheese!



Georges Bizet (1838–1875) was born to two professional musicians, his mother a pianist and his father a composer and voice teacher. When he was 9, his father enrolled him in the Paris Conservatory of Music, where he was considered a master of the piano by age 14 and was encouraged to compose. He wrote more than 150 compositions for the piano (Fun fact: including one piece for four hands) as well as a symphony, orchestral suites, operas, and songs. His masterpiece, *Carmen*, an opera that opened to terrible reviews in 1875, is now celebrated and performed all over the world.




Thomas Cabaniss (b. 1962) lives in New York City and composes music for opera, theater, dance, film, and concerts. He worked with choreographer Hilary Easton to create a series of dance-theater works, and his music for theater has appeared in shows on and off Broadway. He has written an opera based on E. T. A. Hoffmann’s *The Sandman*, and he scored an Oscar-winning short film, *The Lunch Date*. His choral works include *Behold the Star*, available on New World Records and published by Boosey & Hawkes. He is a member of the faculty of The Juilliard School.



André Filho (1906–1974) was a Brazilian actor and musician. He composed “Cidade Maravilhosa” (which means “Wonderful City”) for the Rio de Janeiro carnival in 1935. The anthem was made popular by Carmen Miranda, a Brazilian-born Broadway singer and actress, and Filho’s song became the official song of Brazil in 1960.



Felix Mendelssohn (1809–1847) was born in Hamburg, Germany, to parents who encouraged him to be a musician (Fun fact: Felix means “happy.”). He began taking piano lessons from his mother at age 6, and the Mendelssohn family held regular Sunday afternoon concerts at their house. Mendelssohn started composing when he was 10 and by 13 had his work published. His sister Fanny was also a pianist and a composer. Mendelssohn twice composed music inspired by William Shakespeare’s play *A Midsummer Night’s Dream*. In 1826, near the start of his career, he wrote a concert overture (Op. 21), and in 1842, only a few years before his death, he wrote further incidental music (Op. 61) for a production of the play, which includes the Nocturne. Mendelssohn loved to travel, and his trips to other countries inspired some of his best music, like his “Scottish” and “Italian” symphonies.





Wolfgang Amadeus Mozart (1756–1791) was born in Salzburg, Austria. He was writing piano sonatas by age five, playing concerts throughout Europe at age six, and composing his first opera when he was 12! Mozart could compose anywhere—at meals (Fun fact: He loved liver dumplings and sauerkraut.), while talking to friends, or while playing pool. He composed very quickly and wrote huge amounts of music. It would take more than eight days to play all of his music, one piece after the next, without stopping. Mozart is considered by some to be the greatest composer who ever lived. On December 5, 1791, Mozart died at just 35 years of age, leaving behind a collection of more than 600 compositions.



Jacques Offenbach (1819–1880) was the seventh child in a very large and musical family; in the evenings, they often played chamber music together. Offenbach soon discovered that the cello was his favorite instrument, and by age six, he was composing music. Throughout his life, he was able to earn a living as a composer, conductor, and performer. Offenbach's melodies were often infectious and full of fun. He is known as the father of the French operetta, a form of light opera very similar to American musical theater. Some of his most famous operettas are *Orpheus in the Underworld* and *La belle Hélène*. *The Tales of Hoffman*, regarded as his only full-fledged opera, was his masterpiece.



Johann Strauss II (1825–1899) was born in Vienna, where his father was already a very famous musician. Although his father urged him to stay away from music (Fun fact: He wanted him to become a banker.), Strauss rebelled against this idea, studying the violin in secret. At age 19, he started his own orchestra and conducted his first public concert, and people eventually began to realize that Strauss was more talented than his father. He toured internationally with his orchestra and composed music dedicated to the places he visited, eventually writing more than 500 waltzes, polkas, quadrilles, and other types of dance music, as well as 16 operettas. In his lifetime, he was known as “The Waltz King” and was largely responsible for the popularity of the waltz in Vienna during the 19th century.



GLOSSARY

accent: a musical marking that tells a musician to bring out a certain note

accompaniment: music that goes with and supports a tune

analyze: to study the parts of a musical piece and how they relate to each other

appearance: the way something looks

audience: a group of people who attend an event such as a concert

composer: a person who writes music

conduct: to lead a group in making music

conductor: a person who leads a group in making music

contour: a musical shape

create: to make something

duet: a piece in which two people make music together

duration: a measured length of time

dynamics: volume (loud or quiet)

expression: communication of feelings

finale: the ending of a piece of music

form: the order of phrases or sections in music

improvise: to make up something on the spot

instrument: something you play to make music

leaps: large changes in pitch

listen: to hear and pay attention to sound, speech, or music

lyrics: the words in a song

mechanism: parts or a series of parts that fit together to make something happen



melodic direction: ascending or descending melodic movement created by steps and leaps

melody: the main tune in a piece of music

mood: the feeling of a piece of music

motif: a repeating musical idea that can change or remain the same throughout a piece of music

music notation: the method used to write down music so that it can be played or sung the same way again

opera: a live theater show in which the characters sing instead of speak their lines

operetta: a short, amusing opera

orchestra: a group of musicians who play instruments together as an ensemble

orchestrate: to take existing music and arrange it for a set of instruments or voices to play or sing

orchestration: the music you create when you take existing music and arrange it for a set of instruments or voices to play or sing

overture: orchestral music played at the beginning of an opera

pattern: a distinct arrangement of visual designs or sounds (often repeating)

phrase: a short musical segment that is part of a larger melody

pitch: how high or low a sound is

repertoire: a French word referring to the set of musical pieces you learn over a period of time

rhythm: patterns of sound and silence

scale degree: a numbered pitch of a scale. In a C scale, C is scale degree 1, D is 2, and so on.

solo: one singer or instrumentalist performing alone

steady beat: the pulse in music

steps: small changes in pitch

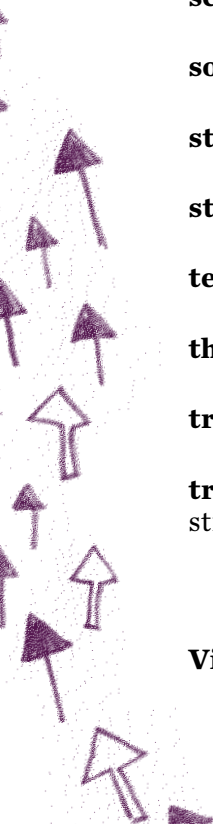
tempo: the speed of music

theme: the principal musical idea

transcribe: to transfer something (e.g., a musical phrase) into another form

tremolo: an effect that sounds like trembling, created on string instruments by drawing the bow across the strings very quickly

Visit [carnegiehall.org/LinkUp](https://www.carnegiehall.org/LinkUp) for additional Link Up support materials.



ONLINE RESOURCES

Additional Information About Beethoven’s Symphony No. 5

[dsokids.com/listen/ComposerDetail.aspx?composerID=13](https://www.dsokids.com/listen/ComposerDetail.aspx?composerID=13)

Additional Information About Mozart’s *The Marriage of Figaro*

seattleopera.org/_downloads/discover/resources/08_09/figaro.pdf

More Music on the Music Animation Machine

The Music Animation Machine, a creation of Stephen Malinowski, displays a moving score using non-traditional notation. The music’s structure is conveyed with bars of color representing the notes, and these bars scroll across the screen as the music plays. Different colors denote different instruments or voices, thematic material, or tonality, and each note lights up at the exact moment it sounds, so you can’t lose your place.

musanim.com

Listening Adventures Interactive Website for *The Young Person’s Guide to the Orchestra*

Join Violet as she goes on an instrument safari—guided by her uncle Ollie—collecting all the instruments of the orchestra to the accompaniment of Britten’s *The Young Person’s Guide to the Orchestra*.

listeningadventures.carnegiehall.org

Explore How Music Moves in Cartoons

Explore how Bugs Bunny uses dynamics, melodic direction, steps, and leaps in “Long-Haired Hare,” a 1948 Warner Brothers Looney Tunes cartoon.

clip4e.com/play_bugs_bunny_long_haired_hare.htm

Hear Strauss’s *The Blue Danube* in a 1929 MGM animation by Hugh Harman.

youtube.com/watch?v=9LQpKOUFolY

Hear Strauss’s *The Blue Danube* in “A Corny Concerto,” a 1943 Warner Brothers Merrie Melodies cartoon (start at 4:10).

youtube.com/watch?v=T0TU7vFkTg0

Visit carnegiehall.org/LinkUp for additional resources.



ACKNOWLEDGMENTS

Scores and Recordings

“Come to Play” by Thomas Cabaniss. Published by MusiCreate Publications. Performed by Thomas Cabaniss, Amy Justman, Lynelle Jonsson, Jonathon Hampton, and Marte Siebenhar.

The Blue Danube by Johann Strauss II. Performed by Wiener Philharmoniker; Willi Boskovsky. Courtesy of Decca Music Limited under license from Universal Music Enterprises. Student performance tracks performed by Laura Costa, Amy Justman, and Shane Schag.

Nocturne from *A Midsummer Night’s Dream* by Felix Mendelssohn. Performed by Chicago Symphony Orchestra; James Levine. Courtesy of Deutsche Grammophon GmbH, Hamburg under license from Universal Music Enterprises. Student performance tracks performed by Laura Costa and Shane Schag.

“Away I Fly” by Thomas Cabaniss. Published by MusiCreate Publications. Performed by Shane Schag and Amy Justman.

“Toreador” from *Carmen* by Georges Bizet. Performed by Alan Titus and Slovak Radio Symphony Orchestra, courtesy of Naxos of America. Student performance tracks performed by Amy Justman and Shane Schag.

“Cidade Maravilhosa” by Andre Filho and Nick Lamer. (c) 1936, renewed 1964 Robbins Music Corp. Rights assigned to EMI Catalog Partnership. All rights controlled and administered by EMI Robbins Catalog Inc. (Publishing) and Alfred Music Publishing Co., Inc. (Print). All rights reserved. Used by permission. Student performance arranged by Thomas Cabaniss, performed by Amy Justman, Shane Schag, and Justin Hines.

Symphony No. 5 by Ludwig van Beethoven. Performed by Berliner Philharmoniker; Herbert von Karajan. Courtesy of Deutsche Grammophon GmbH, Hamburg under license from Universal Music Enterprises.

“Can-Can” by Jacques Offenbach. Music performed by the RFCM Symphony Orchestra conducted by Dr. Keith J. Salmon—<http://www.royalty-free-classical-music.org>.

The Marriage of Figaro Act I: Overture by Wolfgang Amadeus Mozart. Performed by Nicolaus Esterhazy Sinfonia; Michael Halasz. Courtesy of Naxos of America. Excerpts and narration by Daniel Levy.

The Young Person’s Guide to the Orchestra by Benjamin Britten. Published by Hawkes & Son (London) Ltd. Courtesy of Boosey & Hawkes. Performed by The Fountain Ensemble and Daniel Levy.

Photos

SG1: David Silva. SG2: student sitting by David Silva, recorder basics by Audrey Sherer, breath by Laura Costa. SG4–8: Audrey Sherer and Laura Costa. SG52: Link Up by Chris Lee, Stern Auditorium / Perelman Stage by Mark Crosby, string section by Steve J. Sherman, Link Up concert by Pete Checchia. SG53: sitting position and posture by Jennifer Taylor, eye contact by Chris Lee, active listening by Jennifer Taylor, quiet and not disruptive by Chris Lee, appropriate applause by Steve J. Sherman. Page 83: Pete Checchia

Special Thanks

Special thanks to Hilary Easton for her choreography to “Away I Fly”; Maria Schwab and the students of PS 84Q; and Carey White and the students of Elizabeth Morrow School for their participation in the creation of video resources for Link Up: *The Orchestra Moves*. Thanks to Stephen Malinowski for creating and granting permission for the Music Animation Machine. Thanks to Alejandro Aldana and David Rosenmeyer for assistance on “Cidade Maravilhosa” pronunciation.

